

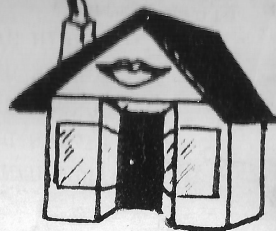
Beach Boys STOMP

43

JUNE 1984



The Beach Boys



BEACH BOYS STOMP - June '84

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SUBSCRIPTION RATES (per six issues)

United Kingdom	£4
Europe/USA	£6 (\$12)*
Australasia/ Far East	£7 (\$14)*

*includes airmail

All IMO's, postal orders
& cheques made payable to
BEACH BOYS STOMP and sent
to STOMP address please.

EDITORIAL

Every once in a while something happens or comes along that sparks off my enthusiasm for the group. Hearing some recent concert performances certainly has now. The quality of the group singing "Wendy" and Carl's leads on "Don't Worry Baby" and his own "Heaven" really had me jumping for joy. Plus Alan singing another of his old do-wop favourites "Buzz, Buzz, Buzz" (originally a 1957 hit for the Hollywood Flames). I am now hoping, once again, that the Beach Boys can fit the UK into some future touring plans.

It must be frustrating for some of you that we only seem to review or write about albums or EPs that are unobtainable in normal record shops but a little effort and writing to the right people should help you track down any hard to obtain item. "Chasin' The Sky" has been released in the US but only on the UP THE CREEK soundtrack. It's the first new Beach Boys record since "California Dreaming" was issued on the ROCK N' ROLL CITY tape and should help fill the gap until the collaborations with the Four Seasons and Julio Iglesias are released. Plans for the 1984 Convention are underway and I hope you will all help make it the most successful ever. The date for your diaries is 15th September.

Finally Birthday wishes are due this month to Brian who is 42 on the 20th June and Bruce Johnston who is 40 on the 27th June.

MIKE

MESSAGE FROM ANN

Due to commitments at work I have finally decided to retire from the STOMP camp. Mike is, at present, taking over all the subscription administration and as he contributes so much of his time and energy to STOMP already a helping hand would be most appreciated. If there is anyone who can help and who is located nearby, please give him a ring.

My love for Brian Wilson and the Beach Boys is as solid as ever and the fact that I shall no

longer be involved in the running of STOMP will not deter my strong interest in the magazine. I would, however, like to thank all those who have given me support, and for all the kind letters you have sent me over the years. SEE YOU ALL AT THE CONVENTION.!

STOMP 42 COMPETITION ANSWERS

Thanks to everybody who entered. It was decided we would give one point for every correct album and minus one point for every incorrect album listed. It was also decided that whoever listed the artwork that represented the album title would win over somebody who just listed the album title.

- | | |
|-----------------------|-----------------------------|
| 1. SURFIN SAFARI | - Woodie and surfboards |
| 2. SURFIN USA | - Surfer |
| 3. SURFER GIRL | - Beach Boys with surfboard |
| 4. LITTLE DEUCE COUPE | - Hot Rod |
| 5. ALL SUMMER LONG | - Sun |

- | | |
|---|---|
| 6. CHRISTMAS ALBUM | - Lantern |
| 7. SMILE | - House & can of worms from SMILE booklet |
| 8. SMILEY SMILE | - Beach Boys STOMP logo |
| 9. WILD HONEY | - Bee |
| 10. FRIENDS | - Cloud |
| 11. SUNFLOWER | - Ribbon strip |
| 12. CARL & THE PASSIONS | - Palm trees |
| 13. HOLLAND | - Boat |
| 14. ENDLESS SUMMER | - Brian in bushes |
| 15. SPIRIT OF AMERICA | - One Way sign |
| 16. STACK-O-TRACKS | - Box of tapes |
| 17. LA (LIGHT ALBUM) | - Bird on sign (Goin' South) |
| 18. K TSA | - Penguin |
| 19. THE BOXED SET | - Car |
| 20. TEN YEARS OF HARMONY/
IN CONCERT | - Indian on horse |
| 21. LOOKING BACK WITH LOVE | - LA on sign post |
| 22. RARITIES | - Frisbee |

After close scrutiny the winner was Rhonda Woodfine who listed 21 correct and none wrong - the one she missed was LOOKING BACK WITH LOVE. A prize will be on the way to her soon.

MIKE

CONVENTION '84, HARROW LEISURE CENTRE
September 15th, 1984

With the months going by the 15th draws ever nearer so here are some advance details; several arrangements have been tightened this year.

TICKETS:

This year we are pleased to announce that tickets are available in advance at £2.50 per person!! Obtainable from myself at 42 Frensham Road, Lower Bourne, Farnham, Surrey, GU10 3NY. This offer expires on 31st August and any applications received on or after the 1st September, regardless of postmark, will be returned unactioned. It is vital that an SAE is enclosed.

DOOR ENTRY:

Admittance on the day is £3.00 per person as last year. The Convention will commence at 12.00 noon as usual. The door will open at 11.00 am precisely and only STOMP personnel will be admitted prior to this. As usual a commemorative badge will be issued to all ticket holders etc.

TABLES:

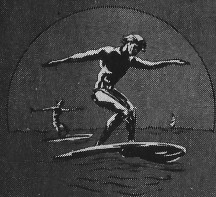
Tables of approx 2'6" square are available for those wishing to sell related items. These are £10.00 each and may be obtained from myself at the above address. There is no concession for a second or third table and it is one person/one table (or pair). Extra tables on the day are £15.00 each. These also need to be paid for prior to 31st August and the same conditions apply as with the tickets. A stallholder must also have an entrance ticket and will not be able to enter the hall before 10.45 am. Any person intending to sell anything must apply.

Those arriving well in advance of 11.00 am will be pleased to know that a cafeteria is on the premises and open throughout the day. You may send for tickets and table permits when you wish but 'ticket only' purchasers will not receive theirs until the first week in August.

Overall last year's event was the best so far; let's hope this year's is better still, have a nice day!!

ROY GUDGE

CALIFORNIA FEELING



Recorded at M.I.U.

FALL 1976
Collector's Series #1

THE NEW ALBUM



FALL 1976
Collector's Series #1

ADULT CHILD



Fall 1977
Collector's Series #2

MERRY CHRISTMAS

from

The
CALIFORNIA
LEGENDS



FALL 1977
Collector's Series #3

REVIEWS

"Chasin' The Sky" - LP UP THE CREEK, PASHA SZ 39333 (US)

A song performed by the Beach Boys, which isn't the same thing as a Beach Boys song at all. This said, "CTS" ain't half bad, being perfectly suited for Carl's voice and bolstered by cushions of harmonies, with an acapella break which should've been at least three times longer. The beat is your average American FM radio/arena rock rhythm - 1-2-3-4, 1-2-3-4 - with a totally pointless guitar solo popping up at the most odd moments. Though credited to the Beach Boys, it's immediately obvious that they didn't play the track, and to be honest, Carl aside I can only hear Mike for certain, and just maybe Brian and Bruce... but this is nit-picking. The first new BB product for a year or so, "CTS" may not be what we'd like to hear, but it's more than acceptable, and indeed grows on me with each airing. The only real snag is that no single release is currently scheduled - and the rest of the album is pretty disposable fare, I can tell ya! No plans to release UP THE CREEK in the UK at present but the album is available from Record Corner, 27 Bedford Hill, Balham, London for £7.50 + 70p post and packing.

AGD

FOUR FROM THE FLOOR (See last issue for track listings.)

Now, in the usual course of events a review of four 'new' Beach Boys albums could - and would, given my natural verbosity - occupy an entire issue of STOMP. Luckily, two of the four rate but a passing mention, as both ADULT/CHILD and MERRY CHRISTMAS FROM THE BEACH BOYS (or... FROM THE CALIFORNIA LEGENDS, as the sleeve has it) have been given extensive reviews in previous STOMPS, so all there is to say is that the former contains the wrong version of "Shortenin' Bread" - Curt Becher's mix of the LIGHT ALBUM track (spot the difference!) instead of the 1977 Carl vocal over Brian's 1973 track cut for Spring - whilst the latter, as well as completely shuffling the tracks, includes all bar one of the out-takes described in the last Xmas STOMP, the absentee being "Belles Of Christmas".

Which leaves NEW ALBUM and CALIFORNIA FEELING (no, it's not a misprint - the 'r' is missing on the sleeve; but not on the spine, strangely...) to dissect, and here honesty compels me to admit that I'm more interested in the latter due to the fact that NEW ALBUM and I are old friends of some standing rather than because of any vast liking for what evolved into the MIU ALBUM (long term subscribers may recall my hatchet job on said LP back in STOMP 11).

Nonetheless, CALIFORNIA FEELING merits some degree of attention due to the nature of the material for it is not, in actual fact, a completed and alternate version of MIU but rather the tracks in varying stages of finality, thus permitting comparison with the released product. Certain tracks - "Matchpoint", "Sweet Sunday", "Belles Of Paris" and "She's Got Rhythm" - differ so very slightly from the MIU versions that the interest here is of the detective variety (i.e. spot the diff.). More obviously incomplete are "Won'tcha Come Out Tonight?" - minus the vocal intro and with an unmixed track - "My Diane", a sort of halfway house between the MIU and original versions (the latter of which should be on NEW ALBUM, but isn't) and "Kona Coast", again a transitional cut with the new lyric dubbed over the "Kona Christmas" track and backing vocals, which was later remixed for release (pity...). Two cuts, however, are notably and outstandingly different: "Pitter Patter" opens with thunderstorm sound effects and the ensuing song lacks both the strings which tend to mar much of MIU and certain vocal parts on the choruses (either that or the released track was completely remixed on the vocal side), which makes the song even more of a singalongaMike'n'Al than before. I've always liked the song and - though it may be the novelty of it - I tend to prefer this 'rough' version.

Likewise "Winds Of Change". Before Altbach swamped it in strings and the like, the relative simplicity of the track complemented the lyric, which I must confess improves with age. A feature of this original mix is a greater ration of vocals from Brian - though the three part tag is reduced

to just BW - and woodwinds which are almost totally inaudible in the released cut. In fact, this version is little more than an extended demo with the piano as dominant instrument, and as is often the case with Wilson's mob, the original is the best. Fleshing out CALIFORNIA FEELING are two out-takes and the 'title' track. "Our Team" has been dealt with in an earlier STOMP whilst "How's About A Little Bit Of Your Sweet Lovin'" is a lot of fun (Carl making some decidedly strange hoots'n'hollers in the background) but sorely incomplete, lasting but 1.24 and finishing exceedingly abruptly. "California Feeling" itself has long been a legend, to these ears unjustly so, even the American Spring version featured here in place of the Beach Boys' own. An acceptable minor league track, but nothing to do back-flips about...

NEW ALBUM was always a daft title for an LP (and there's now considerable doubt that any such album ever existed outside of a reporter's fevered imagination), especially when a goodly proportion (some 60%) of the contents were left-overs from earlier projects, and indeed, some went on to eventually emerge on later albums ("Diane", "Tomboy", "Come Go With Me", "Sea Cruise" and "When Girls Get Together") in a form only slightly re-worked, though here it must be noted that the version of "Come Go" on the boot is the MIU track and not the 15 BIG ONES out-take. Similarly, "My Diane" is the same as the CALIFORNIA FEELING version and not the true original featuring just Brian, Dennis, a piano, a drum kit and a studio, Dennis singing his heart out for big brother, an exercise in pure emotion.

Of the cuts remaining unreleased, Brian's solo material shines, though Billy Hinsche's lead on "Mony Mony" fits Brian's arrangement perfectly, and during the fade, Bri's falsetto threatens to slip into overdrive. In similar vein is "Ruby Baby" with synths and ragged guitars all over the show, pinned by some solid sax (Steve Douglas?), exuberant harmonica (BW!) and a craggy Wilson vocal. Wonderful stuff. By way of diversion, "Marilyn Rovell" is a strange little ditty, once more barely beyond the demo stage and possessed of an underlying sarcasm that only becomes evident after several hearings. Very strange, very BW...

The NEW ALBUM boot also features the original "Honkin' Down The Highway", quite rightly remixed and given a decent lead vocal... and two of the best Brian Wilson performances you're ever going to hear, bar none. The juxtaposition of a 1965 track with a 1976 vocal has all the ingredients for a disaster, but "Sherry She Needs Me" is instead a triumph, showing that when he really felt like it, Brian could still produce that spine-chilling falsetto. Starting out with the accustomed gruffness, Bri's voice slowly climbs the scale and the overdubs slide in until, come the chorus, he's up in the gods and singing notes of pure crystal - before dropping straight back to the 'usual' 1976 register. The track - well, everything a mid-sixties Wilson production should be, finely balanced, light yet dense, everything in it's place and sheer magic.

Bettered only by "You've Lost That Lovin' Feeling". Brian's vocals here are less polished but the overall emotional effect is little short of devastating as the keyboards, bass drum, synth bass, tympani and sleigh bells - all played by Bri - combine to form a wall of sound that Phil Spector would give his eye teeth to have concocted, all overlaid with Brian's strained but insistent vocals, now single, now doubled, even treble and quad-tracked in places and all possessed of an emotion beyond description. If "Sherry" is magic, this is sorcery and masterful sorcery at that; of all the archive Beach Boys tracks I've ever heard, this is The One.

Such is the music - what of the disc quality? Well, variable but in the main more than acceptable and better than most studio bootlegs. A few cuts crackle overmuch, some do tend to come more from one channel than the other, but to balance, some cuts are very fine indeed. The cover art? Diabolical, but then who buys these things to look at? All in all, an indispensable addition to any fan's collection - once you've found out how to lay hands on the elusive artifacts...

MIKE LOVE & DEAN TORRENCE - LISTEN TO THE AIR/AMERICAN FM
INVITATION VIH 28138 (JAPAN)

Side One: Lightning Strikes - Mike & Dean, Walk Away Renee - The Association, The Letter - Mike Love, The Locomotion - Mike Love, Sealed With A Kiss - The Ripchords, Sugar Shack - Mike Love.

Side Two: 96 Tears - Paul Revere And The Raiders, Alley Oop - Mike & Dean, Baby Talk - Dean Torrence, Wild Thing - Dean Torrence, Da Doo Ron Ron - Mike Love, Her Boyfriend's Back - Mike & Dean.

As many of you will already be familiar with the majority of the material from its original release on tape as "Rock and Roll City", I'll not spend time reviewing each track. (If you want that look out STOMP 36 for Mike's original review). Instead I'm going to pick out the differences in this issue from the original.

Firstly, the packaging, it's a single sleeve with the Budweiser advert (see STOMP 40) as the front cover. The back cover consists of a collage of pictures of the groups involved plus tickets and passes etc. from Mike & Dean concerts. There's also a large picture of Dean and Brian Beirne (K-Earth DJ) plus the track listing. Inside is a not very exciting poster (a photo of the sea, a calm one at that) and on the back of this are the track listing and credits which, by the way, like the outside cover list "Sealed With A Kiss" as by Mike Love which it isn't - it's by The Ripchords as on the original tape. Also on the back of the poster are details of the three main people involved with the album, Mike & Dean (obviously written as press releases for the original tape) and Brian Beirne. The most interesting things about these releases are that Mike is the leader of the group and DJ Brian has some 37,000 records (Lucky Man). The one surprising thing is that there is no lyric sheet which is unusual for a Japanese LP release.

The record plays like a radio show from the fictional station KWAU 110 (that's K-WAVE), most of the time there are two songs played between introductions. The only song where the introductions spoil the music by taling over the fade is on the Association's cut. The song that replaces "California Dreamin'", "Alley Oop" is familiar to Beach Boys fans, as they recorded this on the PARTY LP in 1965. It's a slightly slower tempo than the group's version. The backing vocals are very prominent throughout. Mike sings the first and last verse whilst Dean handles the middle verse and I think also the falsetto vocal on the fade. As the sound on this cut is very similar to the rest of the album I should think it was probably an outtake from the original release. The introductions following this song include Dean doing a Surf Report; Great Fun!!

The original tape was great for background or Cruisin' music and with the DJ added it's really like listening to the radio. By the way Brian Beirne's introductions are very laid back and adult in style not the crazy zany introductions of some American DJs. As on the tape the sound quality is excellent and productions generally clear and concise. (Incidentally the LP credits the producers as a T. Greenwood with Tak Glassman, no mention is made of the original producers as listed on the tape.)

My own personal favourite tracks are "Lightning Strikes", "Sugar Shack" and "Baby Talk" and I don't care for "Sealed With A Kiss" on which the arrangement and vocals are dull, "96 Tears" because of the lead vocals and "Wild Thing" because I don't think it really works. The rest of the album, for me, is all good and makes for pleasant listening.

TREVOR CHILDS

JAN & DEAN - RARITIES

Side One: Drag City, Laurel And Hardy, Little Queenie, Rhythm Of The Rain, Batman And Robin, The Magic Of Making Love, Jenny Lee.

Side Two: Louisiana Man, Easy As 1 2 3, Mother Earth, Do It In The Dirt, Blow Up Music, Come On Baby, Hide Your Love Away, There In The Night.

Another new Jan & Dean bootleg; they will soon have as many unofficial albums released as they did official. While Jan & Dean bootlegs are not always easy on the ear to listen to they are always interesting and the only way to get 'new' records from the dynamic duo. The quality of RARITIES is excellent - most cuts must have come from the masters. There are even skateboard sounds linking the tracks so it has been carefully put together, one suspects with the duo's blessing. Not all the tracks are sung by Jan & Dean, "Easy As 1 2 3" and "Come On Baby" are sung by Jan's girlfriend, Jill Gibson, the latter a duet with Dean's girlfriend, Judy Lovejoy. "Do It In The Dirt" is by Papa Doo Run Run. Most of the familiar titles are either live, alternate or true stereo. "The Magic Of Making Love" features Jan's first lead vocal after his accident, while "Rhythm Of The Rain" is a Dean Torrence out-take from his SAVE FOR A RAINY DAY album. If you are a Jan & Dean fan this is definitely worth tracking down.

THE ASSOCIATION - NEW MEMORIES. HITBOUND HB 1005AB
Released through Radio Shack

Side One: Memories are Made of This, Love Me Tender, Breaking Up Is Hard To Do, Oh Pretty Woman, Fever - Bobby Vee.

Side Two: World Without Love, The Dock of the Bay, It's All In The Game, Sugar Sugar - Mary MacGregor, Stagger Lee - Mike Love.

Fourth release from Hitbound Records following ROCK N' ROLL CITY (tape only), PAUL REVERE RIDES AGAIN (tape only) and CHRISTMAS PARTY. When I first heard that the Association would be releasing an album in 1984 I was really looking forward to it as some of their oldies are among my favourites ("Cherish", "Never My Love", "Along Comes Mary" etc.). The first disappointment was the uninspired selection of songs, second was listening to them. There are some nice harmonies here and there, "It's All In The Game" is quite nice but "World Without Love" and "Memories Are Made Of This" are just awful. The inclusion of tracks by Bobby Vee and Mary MacGregor are just a waste of vinyl. Finally, Mike Love's "Stagger Lee" produced by Jim Studer sounds more like Mike's LOOKING BACK WITH LOVE songs than the ROCK N' ROLL CITY oldies and is not at all bad, but "Stagger Lee" was never one of my fave songs. It's not much fun being a completist these days. I think Hitbound should perhaps think about releasing some new songs instead of re-hashed oldies all the time.

Having heard some of Mike Love's and the Association's unreleased tracks they are much better and more interesting than those that have come out. If you would like an Association LP in your collection I suggest you search for their greatest hits.

HARMONY BEACH - EP No SKOO1

Side One: Please Let Me Wonder, Do You Wanna Dance.

Side Two: Good Timin', The Little Girl I Once Knew, Surfer Girl.

Harmony Beach consists of six harmony fans:- Alan Carvell, Chris White, Rick De Jongh, Bruce Venton, Graham Dene and Chris Thornton. Kingsley Abbott had the idea to put together a UK studio group to record some acapella versions of Beach Boys classics. The object was to release the results on disc and donate some of the proceeds to a charity, in this case Help A London Child which was pioneered in the London area by Capital Radio. Capital's early morning DJ, Graham Dene, who is ever true to the Beach Boys cause, (ie never does a week go by without hearing some Beach Boys music on the breakfast show in London and surrounding areas) sings lead on "Do You Wanna Dance", chosen partly because it was originally sung by Dennis Wilson who was, of course, fresh in everybody's mind at the time of recording. Chris White of "Spanish Wine" fame, who is also almost co-editor of STOMP these days (thanks Chris), sings lead on "Good Timin'" while the harmonies really do sound very good (I'm told it's not the easiest song in the world to sing). "Please Let Me Wonder" and "Surfer Girl" are sung by Alan Carvell who many will remember recording "The Best Of The Skateboard Songs" in the mid-seventies. Both are done true to the originals. "The Little Girl I Once Knew" is sung by Alan and Rick De Jongh and is my favourite on the EP; one or two alterations from the original also make it the most interesting. Not an instrument in sight on these songs and I'm sure the Beach Boys themselves would be impressed if they heard them. Do yourselves a favour - and some of London's needy

children - and buy a copy (see advert elsewhere in STOMP). I'm sure you will enjoy the enthusiasm and professionalism that went into recording these Beach Boys songs with a difference.

MIKE

HARMONY BEACH - (The Definitive Unbiased Review)

Once in a blue moon a very special event will occur in the world of popular music. Such an event is the long-awaited release of HARMONY BEACH.

The concept, a specially formed English vocal group singing Beach Boys songs acapella, was first hinted at in August 1976 and was long thought to be another of the growing number of myths surrounding anything connected with B.B. music; indeed, first reports suggested that the whole project had been abandoned after serious rifts between the group and their record company. In later years, however, rumours began to circulate suggesting that, of the many tracks recorded, five had actually been completed apart from final mixing although, at the time, the whereabouts of the master tapes was unknown. As late as spring 1982 an article in the magazine "Hear Now" claimed the tapes had been destroyed in a fire at the Greenwich Studios but in the same magazine a few months later Jerry Hart, an ex studio engineer, stated that not only were the tapes intact but he had heard the final mixes. We all know of the legal wrangle that ensued with claims and counter-claims flying to and fro like an afternoon at Wimbledon but at last, like a phoenix from the ashes (and after a settlement said to run into six figures) a limited number of copies of HARMONY BEACH have finally appeared.

Whether or not the end product lives up to the legend is up to the listener to decide but for the lucky few who manage to find copies here is a run down of what they can expect to hear.

First is a sparkling "Please Let Me Wonder" and after the opening chords it is a little strange to hear the pure solo voice of Alan Carvell with no instrumentation and a lot of open space between the vocal lines but you soon get used to it. Then the rest of the group joins in and by the time the first chorus is under way you realise that the song has lost none of its poignancy and charm. It really is extraordinary to hear the harmonies with such clarity once the instruments are not there to cloud the issue - a superb opener.

The other track on Side One is "Do You Wanna Dance" with lead vocals by Graham Dene and electronic handclaps providing a solid rhythm. The whole group is obviously enjoying this one and there are a couple of specially written breaks between verses - listen out for the neat counter-harmonies near the end.

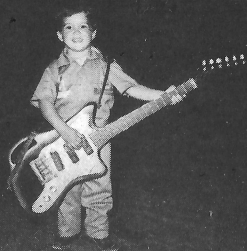
Side Two opens with a more recent number, "Good Timin'", and although the lead singer is no Carl Wilson the rest of the group fill out the sound in fine style and more than adequately illustrate Brian Wilson's ability to turn a simple song into a symphony.

Next comes "The Little Girl I Once Knew" a song almost overlooked when it appeared as a single nearly twenty years ago but when you hear this version you'll wonder why - with its acrobatic, duetted verse and no-holds-barred chorus it certainly provides an exultant addition to the set.

Finally there is a delightful "Surfer Girl", as warm and romantic as the original and obviously sung with a real affection for the song and the era it represents. The harmonies are especially close and it is charged with warmth and emotion. I have to say I was greatly moved by this song and it is the perfect closer to this unique record.

Well, that's it, just five songs from who knows how many originally recorded but providing ample evidence that the project first conceived by Kingsley Abbott all those years ago was certainly worthwhile. We are now only left wondering if there are any other tracks lurking in a dusty vault somewhere, but if the group members, Alan Carvell, Rick De Jongh, Graham Dene, Bruce Venton, Chris Thornton and Chris White can shed any light on the matter they're not saying. At the time of this review they were 'unavailable for comment' but for now let's just make the most of what we've got - turn up the volume, join in if you feel like it - it's an experience.

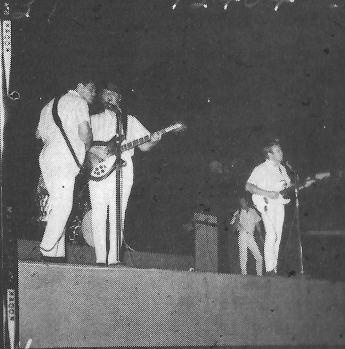
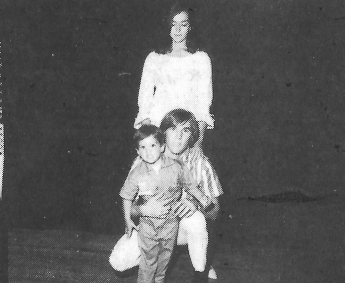
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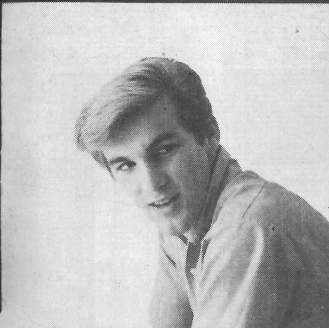
Robert



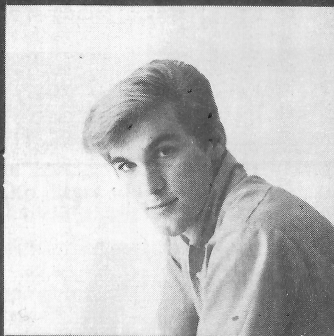
Robert & Susan



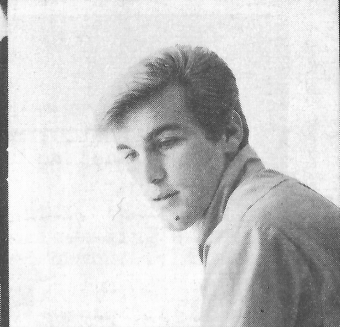
Beach Boys - Studio Pub 8' 44



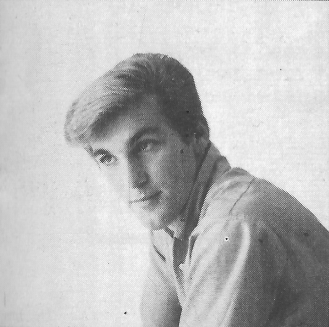
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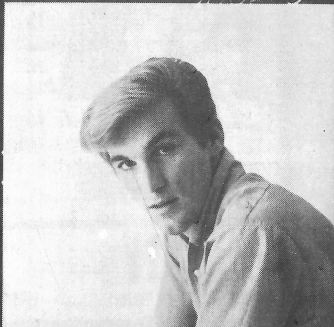
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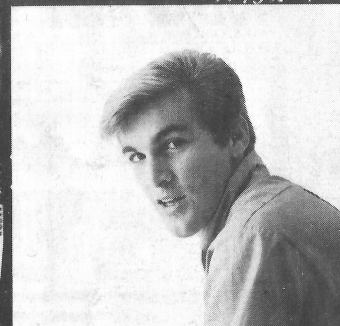
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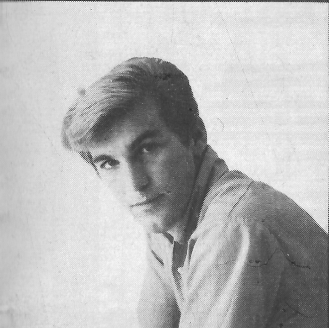
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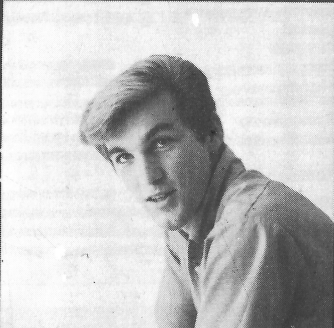
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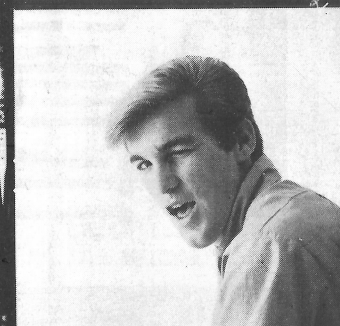
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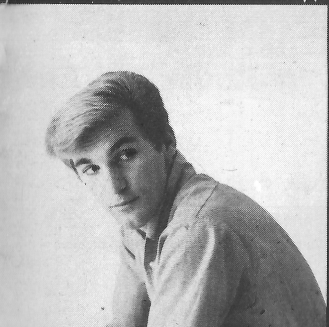
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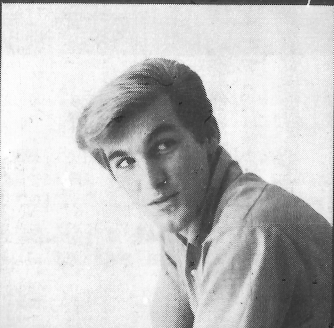
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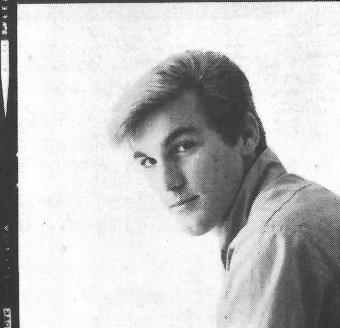
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A D R I A N B A K E R

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ADRIAN BAKER
SUMMERTIME CITY
(Turning It Up & Taking It Easy)



An early sleeve design for Adrian Baker's great new Summer single, Summertime City due for release at the end of July on Mayfair Records.

BEST BEACH BOYS ALBUM POLL (At Last!)

So, here it eventually is and as it's been so long in coming I'll save all the waffle until afterwards; these, then, are the best LPs by the Beach Boys, according to yourselves:

Pos Pts Title (number of first place votes)

- 1 526 PET SOUNDS (27) - "The greatest album ever... there isn't a more unified LP than this... a sheer masterpiece... a pop-art collage of special, personally important pieces to everyone who owns it... no disputing the magnificence of this work... stands the test of time... a disc of perfect construction and mood... every track is a gem."
- 2 460 SUNFLOWER (13) - "Consistently good throughout... the best example of collaborative music-making we've ever had from the group... suffused with good humour... the album I can play anytime."
- 3 290 SURF's UP (4) - "Everytime I listen to it, it feels like a voyage of discovery... a fabulous realisation of the need to contemporise the Beach Boys' image... Jack Rieley's finest hour?... the best 70's album... Alan's best songs... a consistently high standard."
- 4 286 HOLLAND (3) - "Probably the best showcase of Carl's production techniques and the group's progressive style of the early 70's... the sound is impeccable... no fillers."
- 5 274 TODAY! (3) - "The best of the 62-65 albums... if only they'd included "The Little Girl I Once Knew"... everything is just right... by far the best of the pre-PET SOUNDS albums... pretty skilled for 1965."
- 6 208 LOVE YOU (3) - "No-one can do this intentionally dumb stuff better... like finding yourself in someone else's room, surrounded by all the things that matter to them... has virtually everything; emotion, humour, innocence and Brian doing what he wants to."
- 7 184 SUMMER DAYS (AND SUMMER NIGHTS!!) - "An album that captures the feel and spirit of summer perfectly... the climax of the Beach Boys summer sound... Brian stretching more in the studio."
- 8 167 ALL SUMMER LONG (2) - "Complete, without a weak track... the ultimate teenage American dream."
- 9 155 SMILEY SMILE (2) - "Worth buying for the front slick alone... requires an educated ear... definitely the wierdest album they've ever released, but also the warmest."
- 10 139 L.A. (LIGHT ALBUM) - "Sounds better now than it did then... Denny's best and last vocals."
- 11= 134 WILD HONEY (2) - "A typically ideosyncratic album of refreshing simplicity... the group enjoying themselves after SMILE."
- 11= 134 FRIENDS (1) - "A quiet, pleasant, enjoyable album... one of the few I play in it's entirety... too short."
- 13 105 20/20 (1) - "An enjoyable collection of single tracks... no individual gems... the strongest post-SMILEY SMILE material on Capitol... individually the tracks are excellent."
- 14 90 PACIFIC OCEAN BLUE (1) - "Equal to PET SOUNDS in my book."
- 15 62 LITTLE DEUCE COUPE (1)
- 16 51 SURFER GIRL - "The best of the surf/drag albums."
- 17 50 KEEPIN' THE SUMMER ALIVE (2) - "A most enjoyable album... shows the band can still cut it in the 80's."

- 18= 38½ 15 BIG ONES (1) - "What a fantastic closing track!"
- 18= 38½ M.I.U. - "A competent album, well produced and well sung."
- 20 38 CARL & THE PASSIONS-SO TOUGH - "Any album with a song like
"Cuddle UP", "Make It Good" or
"All This Is That" has to be in my top 10... should've been
released as four singles."
- 21 33 CHRISTMAS ALBUM
- 22 29 SHUT DOWN VOLUME 2
- 23= 24 IN CONCERT
- 23= 24 CONCERT!
- 25 19 PARTY!
- 26 16 ENDLESS SUMMER - "The perfect summer-time record."
- 27 15 BEST OF... VOLUME 2
- 28= 12 TEN YEARS OF HARMONY
- 28= 12 YOUNG BLOOD - "Even a bad song, sung by Carl, is good."
- 30 11 RARITIES (American)
- 31= 9 20 GOLDEN GREATS
- 31= 9 SURFIN' SAFARI
- 33 8 SPIRIT OF AMERICA
- 34= 7 LOOKING BACK WITH LOVE
- 34= 7 BEST OF...
- 34= 7 RARITIES (Australian)*
- 37 6 CARL WILSON
- 38 5 LIVE IN LONDON
- 39= 3 BE TRUE TO YOUR SCHOOL
- 39= 3 CALIFORNIA DREAM**
- 39= 3 SURFIN' U.S.A.
- 42 2 TIMELESS**
- 43= 1 CELEBRATION
- 43= 1 SUNSHINE MUSIC**

(The LP marked * is, in fact, a semi-legal bootleg - see the News page - whilst those noted ** are individual albums from the World Records Boxed set.)

And now a few words of observation; it became apparent almost at once that this particular poll was going to be a case of "who's going to come second?" PET SOUNDS featured in all but three of the near-70 lists sent in, with SUNFLOWER doing almost as well, albeit in lower placings. Surprises? Well, perhaps the (relatively) high placing of L.A. (LIGHT ALBUM) and also that of SURFER GIRL. I think that maybe CHRISTMAS ALBUM would have been placed lower had we run the poll in summer, but the position of Dennis's solo outing owed nothing to a sympathy vote - almost all of his points were in before December 28th, thus his work stands on its undoubted merit. My own personal non-inclusion of SURF'S UP was questioned several times, rightly so to judge from its eventual position, but by and large, we all seemed to agree on the overall scheme of things. If there is an omission that even slightly surprises, it's the absence of Warner's GOOD VIBRATIONS - BEST OF THE BEACH BOYS compilation, especially considering some of the other odd things that crept into the lower reaches. Many, many thanks to everyone who sent in annotated lists and apologies if we didn't use yours, but we do only have 20 pages in each issue after all!

Now, for the next poll: having done the albums, singles, compilations, B sides and cover versions, there wouldn't seem to be much left to list, would there? Well, howabout unreleased tracks then? Up to a few years ago, such a suggestion would have been an act of crass egotism on the part of the proposer (i.e. me), but recently it's become apparent that large-ish amounts of 'archive' material are in pretty free circulation (if anyone at Brother, CBS, Warners or Capitol is reading this... heh, we're in it, aren't we?), thus making such a poll not only possible but also reasonably representative, so if you can stir yourself to it, zap your top ten canned choice cuts to either Mike or yours truly. In an effort - probably vain - to stop this poll dragging out like the last one, we'll print whatever we've got in STOMP 45, so I'd suggest a last posting date of 31 August OK? By the way, if you vote for 'Brian's Back', please specify which version as, at the last count, there were at least three knocking around. Thanx.

CANNED CHOICE CUTS

Irony and the Beach Boys go hand in hand so very often, but this one turned out to be one of the less amusing examples. This article was scheduled for STOMP 41 and I actually began it on the evening of December 27th, only to shelve it at 6.28 the next morning, when my radio alarm woke me with That news headline... but as so many people have noted that Dennis lives on in his music, it seems only fitting to dust off and polish a description of Dennis's last solo work, the BAMBOO sessions from the summer of 1978.

Two cuts intended for BAMBOO emerged on the Beach Boys L.A. album but, as ever, the better tracks remain under wraps. Contrary to any circulating rumour, there is no completed BAMBOO LP (see STOMP 40 news for details), just five finished songs which span the entire range from pure rock 'n roll to equally pure D. Wilson material. The rock is represented by "Moonlight" which bears close similarity to both "What's Wrong" and "Young Blood", musically if not lyrically ("Young Girls go into a rage/Under the moonlight ..."). A driving and dense DW production pushes an excellent vocal along with great verve and spirit for 3 minutes and 25 seconds. Carl may try to rock but Denny knew how without even breaking sweat.

"Companion", a collaboration with then-BB ancilliary Carli Munoz, presents an interesting departure into the Latin American/Salsa field, with a track based around a slapback bass line and percussion arrangement lifted straight from the Chick Corea songbook, and very good it is too, a slightly dubious mystical lyric notwithstanding ("I am your constant companion/I have travelled here before" - shades of His Loveship, methinks.) The only comparison can be with "Sunshine", and even that's not a close approach, for "Companion" gets closer to the soul of the idiom. On the whole, a most successful experiment.

More obviously Dennis is "He's A Bum", one session for which has been excellently detailed by David Leaf in the sadly defunct Pet Sounds fanzine (Issue 3). Like, for example, "Time", it's a song of two distinct sections and like "Time", the lyric can be held as autobiographical (but then what D. Wilson song isn't?), thus: "He's a bum/Lyin' in the sun/He's a dog without a bone/He's a bum/He's a sailor/Some people say he lost his lady/But he's alright, it's alright, it's alright." Verse two and the coda develop this theme ("Wonders 'bout God every single night"... "Everybody lives alone") over a track building slowly and delicately yet somehow never quite going over the top as some POB cuts do. The vocal here is rougher and fits, as do the slightly uneven backgrounds (provided by sundry journalists, Dave Leaf amongst them.).

"It's Not Too Late" rivals "Baby Blue" as the best DW ballad around, and also boasts little brother lending a vocal assist. Slow, dense, majestic, affecting, not unlike "Cuddle Up" or a heavier "Forever", the counterpoint between the two voices is little short of inspired and the lyric is again unabashed Dennis in the style of "Love Surrounds Me" or, of course, "Baby Blue". Manna to the faithful... but probably heavy going for the average listener, it has to be said.

The shortest track, rather perversely, boasts the longest title in "(I Found Myself In A) Wild Situation". Again, Carl pitches in on backups to a track which, although not typically DW musically - in fact, for him

it's really rather sparse, though none the less wonderful for that - couldn't be anyone else verbally. Would Mike or Bri pen "She took off her clothes and moved in my direction"? Not bad for a song which begins "My Lord, thank you for the sweet inspiration" and progresses to rather more basic matters in seconds flat, huh? Of all the unreleased BAMBOO relics, this song is both the most commercial and enjoyable (the two terms not always being complimentary...). Then again, that last line would definitely have required surgery before release; but that was Dennis - it sounded fun, so on the tape it went.

In addition to the BAMBOO tracks, two other unreleased Dennis Wilson tracks are known to exist (i.e. have been heard by these ears, though, for example, a studio version of "Barbara" is also known to exist). One is a PACIFIC OCEAN BLUE out-take, "School Girl" and - well, how would you imagine a Denny song about a schoolgirl sounds? Exactly, and that's just how it is, hard, punchy with a lyric guaranteed to give any parent hypertension; nor is this a feminist song!

The other track dates from the HOLLAND sessions, is called "Carry Me Home" and is the oft-mentioned song about a G.I. dying in Vietnam, it would seem. Again, it's a song of two distinct parts, the first section - sung by Blondie Chaplin - sounding decidedly Flame-ish. Dennis takes over the vocal on the latter portion of this part, and has the second 'movement' almost to himself. Given the recent course of events, the words he sings are at best unfortunate, more honestly almost unlistenable and I don't propose to upset anyone by repeating them here. All in all, a doleful composition, even were Dennis still with us, but still an integral part of his unheard (as yet) musical legacy. If ever archive tapes demanded release, the BAMBOO tracks qualify... but the music business doesn't work that way unless you're Presley or Lennon.

AGD

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WANTED: Good quality videos (VHS) of following: SHUTDOWN, Two Lane Blacktop, Big Wednesday, Beach Boys - Portrait of a Legend, Tami Show (w/Beach Boys), also a few other items. Max Cripps, 19 Verny Close, West Howe, Bournemouth, Dorset, BH11 8DD.

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BEACH, STREET & STRIP:- definitive discography book now in stock in the UK 120 pages £8.00 inc. p & p. Also John Blair's second enlarged edition of ILLUSTRATED DISCOGRAPHY OF SURF MUSIC, 130 pages, £12.50 inc p & p. Also, an SAE will bring you a list of many other interesting Beach Boys related items. Kingsley Abbott, 39 Eglinton Hill, London SW18 3NZ.

FOR TRADE OR SALE, Rare records, posters, tapes and VHS videos. Many new titles just in, including "Ready Steady Go" (with "I Get Around" and "When I Grow Up"). Also 1972 film of "You Need A Mess Of Help". Also "Girl Groups" and tribute to Phil Spector videos. Send for lists: David Wall, 15 Braithwaite Crescent, Keighley, West Yorkshire, BD22 6EX.

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RARE BEACH BOYS assorted video for sale, SAE to STOMP for details.

CALIFORNIA MUSIC: 2 Kentwell Avenue Concord, 2137 Australia. CM64 is now available. 60 pages featuring a Steve Barri interview; Dunhill Records first 100; Surf-Rod 150 hits; the other surf music - Dennis Dragon-Corky Carroll-Chris Darrow; Jan & Dean Phase 11 Discography; Beach Boys Italian Discography; Papa Doo Run Run and more. \$6 a copy AIRMAIL.

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SURFER's RULE is the new surf music magazine from Scandinavia (in English) Subscriptions £3 for 3 issues. Published 3 times a year. Send money to Goran Tannfelt, Lilla Nygatan 16, 11128 Stockholm, Sweden.

BEACH BOYS FREAKS UNITED is the official US fan club. For one year's subscription of 4 issues send £3 to PO Box 842282, Los Angeles, California 90073, U.S.A.

MUCH more professional, with excellent printing quality now: "Surfin' Again", The Jan & Dean magazine. New issue is out, with the help of both Jan Berry and Dean Torrence, so we always have the latest news. 2 IRCs for a sample copy. Danny Bossard, Gotthelfweg 9, 5036 Oberentfelden, Switzerland.

Back issues of PET SOUNDS magazine are available exclusively from Peter Reum, PO Box 1523, Greeley, Colorado 80632, USA. Published in 1977 and 1978, some called PET SOUNDS the best Beach Boys fanzine ever. Issues 1 & 2 are available at \$2.00 each and Issue 4 at \$2.50, or all three for \$6.00. Issue 3 is OUT-OF-PRINT. However, xeroxed copies are available for \$2.00 only when you purchase another issue of PET SOUNDS. Outside of the US & Canada add \$1.00 per issue for AIR MAIL delivery. Please make your International Money Order payable to Peter Reum and send it to him at the above address. Please don't send cash through the mail.

RECORD NEWS

The news this issue is split equally between record and video releases.

The single "Chasin' The Sky" from the LP UP THE CREEK (Soundtrack) has not been released although copies of the LP were on sale in late April at the Virgin Megastore in Oxford Street for £9.99. I don't know if they still have any copies left now. If you want to order it from your local import shop the number is PASHA SZ 39333.

Mike and Dean's ROCK & ROLL CITY tape which was released in the U.S.A. last year has now been issued in Japan on LP. However, the LP does not have the Beach Boys track "California Dreamin'" on it. This track has been replaced by Mike and Dean doing "Alley Oop" and also Brian Beirne (DJ) introducing the tracks. The LP is titled LISTEN TO THE AIR/AMERICAN FM. Its number is INVITATION VIH 28138 (review elsewhere in this issue). I don't know of any shops stocking it but it is currently available in Japan and you should be able to order it from any shop selling Japanese imports. (Be warned though; it's a deluxe priced LP in Japan and therefore could cost about £13.)

A Various Artists compilation album of girl groups/artists has recently been issued on the Kent label (KENT 016) called WHERE THE GIRLS ARE. It includes "The Revolution" by Rachel and The Revolvers - an early Brian Wilson production. Again, it was on sale in late April, at the HMW shop, Oxford Street (ground floor) for £4.99, but you should be able to order it from any good record shop.

VIDEOS

In the past few months there have been three videos issued featuring Beach Boys material. The first one COOL CATS, 25 YEARS OF ROCK 'n' ROLL STYLE - VHS MGM/UA UMV10317, features the group miming "Good Vibrations". The second one was issued in May and is called RIDING THAT TRAIN (West Coast Bands that changed the face of rock.) - VHS Mountain Video FOJ 1. This one features "Don't Go Near The Water" (no details on this song) and "You Need A Mess Of Help To Stand Alone". (The group are miming to this song on top of Brighton Pavilion). Both these were previously available, a couple of years ago, on separate videos from Mountain in a series called Music Unlimited. The third, and most

exciting issue is called READY, STEADY, GO, VOLUME 2 - EMI VHS MVP 99 1002 2 BETAMEX MXP 99 1002 4. This was also issued in May and features the group on their first British TV appearance on R.S.G. in 1964. Two of the songs they performed are included - "I Get Around" and "When I Grow Up". Also included is an interview with the group. Interestingly, they performed "Dance, Dance, Dance" but this is not included. (If anyone has a video or audio copy of this, I would be interested to hear from you.) All three videos sell for around £20.

Finally, one slight change to the details of available Beach Boys UK issues from the last issue's discography:- The Cambra tape is also still available. The World Record Set is also now available (Cassette only) from the Leisure Circle Book Club but as in the Audio Club issue, you need to be a member of the club.

TREVOR CHILDS

N E W S

Though you might not be aware of it, four Beach Boys related tracks saw the light of day in the past two months. There are currently no plans to release "Chasin' The Sky" as a 45, unfortunately, and the three other cuts are also album-only efforts, these being the first appearance on an official LP of Brian's very first production, Rachel & The Revolvers "Revo-Lution", the Japanese version of ROCK & ROLL CITY with "Alley Oop" replacing "California Dreaming" and the latest Radio Shack offering, the Association's NEW MEMORIES featuring Mike Love's rendition of "Stagger Lee". Further details/reviews of these items appear elsewhere in the mag.

Still described as respectively "out this summer" and "due soon" are the collaborations with Julio Iglesias and the Four Seasons. The former features all five, with Brian apparently in good vocal form, whilst the latter may be remixed before release. It's rumoured that the Four Seasons may sign to CBS (being currently without a label) and that "East Meets West" will be a one-off, the Boys being credited as guests on the 45, which would have a Seasons flip. No further word on the Levine project, but Mr Love has come up with Bright Idea 312 for a 25th anniversary album (to be released in 1986 if my maths are correct...), viz a set of 25 songs with 25 guest artists. "We'd like the Four Seasons, Barbra Streisand, Kenny Rogers, Neil Diamond, B.B. King, people like that. Imagine the Jacksons and the Beach Boys doing "Good Vibrations", or "In My Room" with Ray Charles. Then we'd like to tie in a TV special, with the proceeds going to something that benefits the environment. Or humanity. Or both!" Yeah Mike, sure...

Other summer '84 plans revealed by Mike Love in a recent New York 'Daily News' interview are concerts with symphony orchestras - 17th June in Denver is the only concrete date, however - a major Olympic gig and a Washington July 4th showcasing "the four mainstems of American music: the Beach Boys, Julio (Hispanic), Hank Williams Jr. (country) and a major black entertainer." As the permit hasn't been issued yet, this last project is currently academic.

A more likely - and worthwhile - notion this summer could be the Beach Boys authorised biography... in video form. Again, said to be set for summer, the million-dollar two hour tape will include rare concert and 'informal' footage; one highlight could very well be the legendary 1966 "Surf's Up" footage. Sticking with video for the moment, the recently released "Ready Steady Go! Volume 2" includes the lads performing "When I Grow Up" and "I Get Around", whilst in the States the "USA Nightflight" programme is airing some old "Beat Club" (a German show) tapes, including "Breakaway", "Do It Again" and "California Girls".

Recent concerts have been notable for both high quality performances by the band and Brian's whole-hearted involvement, joking with the audience and singing the two new compositions - "The Boogie's In Town" and "I'm Lost Without You" (a.k.a. "It's Just A Matter of Time", a Wilson-Landy collaboration) - in a decidedly improved voice. Other unexpected additions

to the standard show are "Wendy", "Buzz, Buzz, Buzz", an old do-wop song in the mould of "Come Go With Me" and Carl's "Heaven". The current stage line-up is the five principals, Mike Kowalski and Bobby Figueroa (drums and percussion), Mike Meros (keyboards), Ed Carter (bass and guitar), Jeff Foskett (guitar and occasional vocals) and a five-piece horn section.

The subject of the band's finances has always been a vexed topic and two recent utterances have done little to clear things up. Tom Hulett claims that 1983 was their most profitable year ever, whilst Brian has recently announced from the stage that they owe Caribou some two million dollars, Hmmm...

Moving slightly sideways, the Honeys have taken to the LA clubs and lounge bars again, performing the entire ECSTASY album and just the single oldie, "He's A Doll". Backed by a band of complete unknowns (to me anyway...), the shows are pretty good, even if the sound mixer does go over the top with the reverb now and then. Unfortunately, the only known tape is of diabolical quality, absolutely dreadful.

The latest word from Mark Avnet, boss of Mad Dog Studios, is that the girls have been busy recording demos with an eye to a future album.

'Former' touring Beach Boy, Adrian Baker, has been busy lately working with Mike Love on a soundtrack song "On The Beach" from the upcoming film "The Karate Kid". Mike sings the song in the film but for contractual reasons Dean Torrence sings it on the album. Adrian and Mike have also recorded a jingle in the US for Hyatt Regency. Adrian will have a new single out soon titled "Summertime City" under the name Mayfair and it's a great summer record. Adrian has also been producing "heavy metal" group Spider. A single has been recorded titled "Breakaway" (Not the BB song).

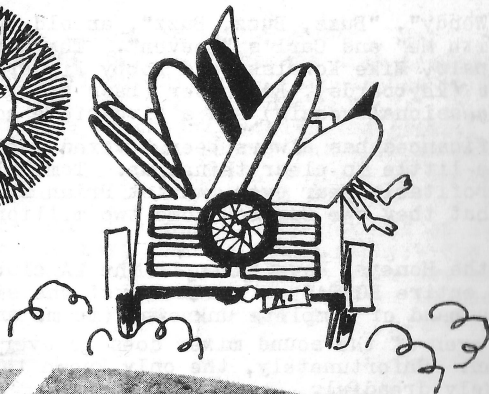
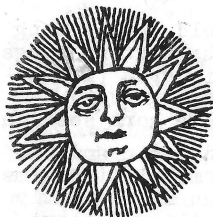
The bootlegs announced in the last issue are also apparently available as picture discs (in an edition of 10 each, I'm told) and the SMILE boot has raised it's unsavoury head once more. Avoid if you are expecting the original.

Speaking of bootlegs brings to mind the strange tale of the Australian RARITIES album released a few years back and swiftly withdrawn. The compiler, Glenn A. Baker, was in the UK recently and provided the true story, which goes thus: the album was withdrawn from the shops at the insistence of Capitol because one of the Survivors, Dave Knowlen, took issue with the sleeve notes (even though they were accurate to the best of everyone's knowledge at the time!) identifying the group as the Beach Boys under an alias. More interesting was how the live track, "What I Say?" came to be included: whilst researching a completely different project, Glenn happened upon a tape indexed merely as "Live in Sydney '64" which turned out to contain - amongst other artists - three Beach Boys songs (the other two being "Papa Oom Mow Mow" and "Little Deuce Coupe"). When the track listing was presented to EMI (Australia), the validity of "What I Say?" was questioned, the reply being that it was a Portugese B side apparently being accepted (before you start looking - it isn't) and the cut was duly included. Following the recall, all remaining unsold copies were pulped and Glenn reckons that maybe 1200 remain in existence, so should you spy one in your local record shop, purchase at once! And, whilst on the subject of absent albums, there's still no sign of Brad Elliott's BRIAN WILSON PRODUCTIONS double set.

And finally, something which has precious little to do with the Beach Boys but much in common with this scribe: back in STOMP 33 it was announced that I'd completed a book on the Doors which would be out soon. Well, some 20 months later the dear thing has finally seen the light of day, so buy a copy and give my ego (and bank balance, such as it is) a much needed boost. Actually it does mention Brian and the BB about seven times, which took some doing, believe me.

LATE NEWS..... (Now you see him, now you don't dept.) Word has it that Carl Wilson, accompanied by manager, Jerry Schilling, flew into Britain, played some songs to Steve Levine and flew out again. Recording is said to be due to start at the end of June - we await with very bated breath.

AGD & MIKE



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